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The Nonconformist Musical Journal.

**A Monthly Record and Review devoted to the Interests
of Worship Music in the Nonconformist Churches.**

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Our Competitions.



THE prize for the best setting of "O little town of Bethlehem" has been awarded to

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OUR NEXT COMPETITION.

We offer a prize of two guineas for the best Choral March, with or without a Quartette. There must not be any solo work.

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2. Each MS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope containing the name and address of the writer.

3. Unsuccessful MSS. will be returned if stamped addressed envelopes are sent us for that purpose.

4. We reserve the right to withhold the prize should we consider there is no MS. of sufficient merit or suitability.

5. The words must be non-copyright.

6. Our decision in all matters relating to the competition shall be final.

A correspondent takes us to task for commending the music at Downs Baptist Church to "the less enlightened brethren," when our notice of the music at this church reported that "Thine, O Lord, is the Greatness" and Jackson's *Te Deum*

in F were sung. Our friend regards these as of a low standard. But the commendation referred to the musical work generally, including Mr. Webb's successful recitals, and not to the particular service our representative attended. We have no doubt better music than Jackson's *Te Deum* is frequently given. Our correspondent kindly sends us a list of the anthems sung at his church (also a Baptist) during two months this year. It is an excellent selection, and will no doubt interest many of our readers.

"Blessed Be Thou" (Kent).

"Stand Up and Bless" (Goss).

"Lo! Round the Throne" (Spinney).

"Send Out Thy Light" (Gounod).

"I Will Feed My Flock" (Bridge).

"The Glory of the God of Israel" (Adams).

"I Am Alpha and Omega" (Stainer).

"I will Mention the Loving Kindness" (Sullivan).

"Fear Not, O Land" (Goss).

"Who is Like unto Thee" (Sullivan).

"O Taste and See" (Goss).

"Turn Thy Face" (Attwood).

"O How Amiable" (Richardson).

"Who is Like unto Thee" (Sullivan).

"Praise the Lord, O My Soul" (Goss).

"Hear My Prayer" (Mendelssohn).

The special Music Committee of the N.C.U. are already at work on the book for the 1903 Crystal Palace Festival.

It is holiday time, and many choir members will be visiting seaside or other pleasure resorts. Their help in the choirs in these places will undoubtedly be welcomed, because the members there are like-

wise holiday-making. It is unfortunate, but it cannot well be helped, that just when the congregations are largest, the choirs are the smallest. If visitors would kindly fill up the gaps, the difficulty would be to some extent overcome.

Complaints are frequently made that Nonconformists do not attend Free Church services during their holidays. Why is this? We believe the length of the services in many places accounts for it. The holiday is all too short, and every available moment is spent in the fresh air. To sit in a crowded building for an hour and a half on a hot August Sunday is trying, and we are not surprised at people going to a church where the service is over in an hour or so. If minister and organist would arrange a bright service of not more than an hour's duration there would be less to be said about Nonconformists straying away.

The sudden postponement of the Coronation caused some trouble to editors with their July publications almost ready for press. A few tried to get over their difficulties by altering "was" to "would have been" in their references to the Coronation. But "A Peer's Daughter," in a monthly magazine, takes the cake. She was a little "too previous," for she writes thus:—"The Coronation was a wonderful sight—for those inside the Abbey at all events. The magnificent display of jewels and orders, the richness of colour of the mass of beautiful crimson robes of the peers and peeresses, the glitter of the hundreds of coronets and the kaleidoscope of brilliant tints worn by the many other spectators, formed a never-to-be-forgotten picture. Then the procession next day, not a little increased in impressiveness by the millions and millions in the street, on the stands, and filling every window, etc."

This imaginative writer then goes on to criticise the gala performance at the Opera—which never took place. This is what she says:—"The gala night at the opera was a disappointment to many no doubt, but certainly not to all. Seldom have we had a worse chorus, and even stars of song must shine less brilliantly as years go on. The unrivalled Jean has not the wonderful power he had once, and if Melba is as delicious as ever, she is no better. As for Caruso he is a distinct disappointment. Gala-night can mean nothing more than fine music, a great show of diamonds, beautiful floral decorations, and a full house. Once seen, it is not worth paying fabulous prices for stalls to see it again." We imagine this lady's opinion—on musical matters, at least—will not be considered worth much in future.

Suburban residents have a lively time before them. It is stated that a "trust" has been formed to buy up all the street organs in London. The men will then have to hire them, and every man will be assigned a certain district that there may be no overlapping. The suburbs will now be "organised"—whether to the satisfaction of the inhabitants remains to be seen.

Music is not often an element in the choice of a mayor. Next year is the Birmingham Festival and it has been decided to elect Councillor Johnstone as Lord Mayor in November next. For fifty years he was connected with the Swedenborgian Choir, of Wretham Road, first as choir-boy and for nearly forty years as leader. He is now chairman of the orchestral section of the Festival Committee and also of the Midland Institute of Music, and has always been a liberal contributor to musical societies.

Passing Notes.

IMAGINE a couple of brass bands playing different tunes at the same time within a few yards of each other! Leigh Hunt's idea of martyrdom was to be tied to a post with a Highland bagpipe player at close quarters. If he had lived in the days of the Doncaster Temperance Prize Band he would have got a new hint for his martyr's crown. The Doncaster bandsmen numbered, originally, some twenty-six members. They had a split, and "divided up." One section claimed that they were the Doncaster Temperance Band; the other section held as stoutly that the distinction belonged to them. They asked the Court to decide between them, and the Court were amused to learn that when one section of the band got an engagement to play in a room for an entertainment the other section played gratuitously outside the window.

different tunes. There must have been lively times in Doncaster. I should certainly have liked to hear the rival bands "going it"—at a distance!

Poetry is a dame of such ancient lineage that we must not be too much surprised when her devotees endeavour to make us believe her younger than she is. One novel method of rejuvenating her has just been suggested by Mr. W. B. Yeats. Mr. Yeats would have his poems musically spoken to a musical accompaniment. The "speaker" would get his reciting note, and the player would accompany him on the psalteries. I had not supposed that psalteries were made and sold nowadays; but Mr. Yeats offers to lend one of his own psalteries to anyone who would like to experiment with his new method of spouting poetry. Wouldn't a guitar do just as well? Gaily the troubadour twanged that romantic instrument, and the troubadour practised



his "sad mechanic exercise of verse" very much as Mr. Yeats wants to have it practised now. But the psalter! I like that word. It reminds me, somehow, of the butler in a country house, who, when a guest asked him if there were a psalter about the place, promptly brought the salt-cellar. Perhaps Mr. Yeats will arrange about a public recital, in which case I hope there will be no dry-salters!

In connection with the promised new "Life of Liszt," a foreign writer in an American musical magazine makes the astounding assertion that the great virtuoso was "the most loved man in history." He was "loved by more people than any man I ever heard of—loved more devotedly, more affectionately, demonstratively, and more enduringly." This is simply staggering. Liszt may have been loved by a small coterie of musical rhapsodists, who had no real appreciation of the true qualities upon which love of a human being ought to be founded; but to say that "the love-power of his heart was unparalleled among mortals" is really too grotesque for words. I am certain his coming biographer will say nothing of the kind. He will have to be very careful of what he *does* say! Liszt's life, from beginning to end, was almost a romance, and a biographer who should tell everything would provide the world with some peculiar reading. The virtuoso's relationships with the gentler sex will, in particular, require delicate handling. Like Bismarck and General Sherman, he had a naïve fondness for kissing pretty girls, and at Weimar, where a statue has just been raised to his memory, there seems to have been no lack of suitable material. He exhibited rare judgment in knowing just where to draw the line, and if 'twas but a faded flower who presented herself, she had to be content with the privilege of kissing his hand. And this was "the most loved man in history." Well, well!

The versatility of the German Emperor is marvellous. If, like the individual described by Dryden, he has not, in the course of one revolving moon, "been chemist, fiddler, statesman, and buffoon," he has certainly played parts quite as varied, and far more numerous. Last month I

noted his protest against the noisy orchestration of Wagner. Dr. Hans Richter has since made a neat reply. He says that conductors do not pay sufficient attention to the *piano* and *pianissimo* marks, and that any music will sound noisy if performed in that way. A writer in the *Star* wishes that copies of Dr. Richter's letter were posted up at Covent Garden in places where the conductor and orchestra could see them. I wish the same thing were done for our concert rooms. Orchestras, in my experience, are nearly always too noisy, especially when accompanying voices, or an instrumental soloist. So are organists. Fifteen out of every twenty men use a great deal more organ tone than is either necessary or agreeable. I happened to be present at a service in a prominent church the other day. It was almost impossible to hear the choir, and I said so to the organist at the close of the service. "I know I drowned them," he replied, frankly, "but I meant it; they were singing so badly." I am afraid a great many organists do it without meaning it. In other words, they think nothing about it. But what a deplorable business it is to cover up the results of inefficient choir training by pulling out all the stops!

Eminent musicians have always had a particular objection to people taking advantage of them by asking them to play or sing when out. In this connection there is a good story of Kullak, the famous pianist, who was once invited to dinner by a wealthy Berliner. The Berliner was the owner of a large boot factory, and had been a shoemaker in his time. After the repast, Kullak was requested to "play something," and he consented. Some weeks later the virtuoso invited the Berliner, and, after dinner, handed him a pair of old boots. "What am I to do with these?" enquired the rich man. "Why," replied Kullak, with a genial smile, "the other day you asked me to make a little music for you, and now I ask you to mend these boots for me. Each to his trade!" Do you believe it? I confess I have my doubts. I like better the story of Fischer and his oboe. "My oboe never sups," said Fischer when asked if he had brought his instrument with him.

J. CUTHBERT HADDEN.

London Sunday School Choir.

BY the kindness of H. E. Kershaw, Esq., J.P., and Mrs. Kershaw, a large number of members of the Musical Council, and the Executive Committee, with their friends, spent an extremely pleasant time in the grounds of Viewfield, Kenley, Mr. Kershaw's residence. Over one hundred friends accepted the invitation, and were received by the host and hostess on arrival. The company dispersed to tennis, cricket, or other games, while many enjoyed a tour of inspection through the extensive and well-stocked garden and the adjacent grounds.

Tea was served on the lawn in excellent style by a number of willing helpers, and chatting groups

and parties of players were to be seen employed for a while, until, all too soon, the parting hymn was announced. Very cordial votes of thanks were passed, and acknowledged by Mr. and Mrs. Kershaw, who both expressed pleasure at the opportunity of meeting their co-workers on such an interesting occasion. Sympathetic reference was made to the losses the Choir has lately sustained, notably, in the case of Mr. Luther Hinton, who was present on the last occasion, full of health, and the soul of the company. An impressive close was made to the gathering by a united handclasp and singing together "Blest be the tie that binds."

Music at the Wesleyan Church, Worple Road, Wimbledon.



HE music at Worple Road has a good reputation, and the record of the past few years is a tale of work well done and success worthily achieved. The problem of the suburban church is not a light one, especially in a district exceptionally well provided with open spaces and country surroundings. The two methods of meeting the unwillingness of the crowd to attend church on a fine summer evening are to go into their midst or to provide such an attractive service inside that the young people do not like to miss it. The first method was in full vogue at more than one "station" of the Salvation Army, and the other has been, and is, the object of the musical authorities at the Wesleyan Church. The moving spirit in the progress made has been Mr. W. F. Freeman, a talented executant, an earnest worker, and an excellent organiser. Removing some five years since from the flourishing church (Wesleyan) at Barry Road, Dulwich, Mr. Freeman found a contrast in matters musical, but immediately started work in the direction of making the new equal to the old. Much success crowned his effort. He had the hearty co-operation of the ministers, and a band of singers, enthused by his own spirit, gathered about him, and a difference in the right direction was soon apparent.

Musical services have been held from time to time, with augmented choir and orchestra, both on Sundays and week nights. The choir totals about thirty members, and their interest is well sustained in their work. Better still, the congregational interest is enthusiastic. Rarely have we heard more attention to expression on the part of the people than was evident on the occasion of our visit. Much of this is doubtless due to the sympathetic playing of Mr. Reginald Pearse, the organist of the church. Choir and organ together can work wonders in making the song of the people real worship-music, and here they succeed in their task to a very encouraging degree.

Although it is a pleasure to present to our readers month by month a sketch of a choir at work, on this occasion the joy must be damped a little by the fact that Mr. Freeman has found it to be a necessity to relinquish his position, although he will at all times be at the service of the choir for special occasions.

The last service under Mr. Freeman's conductorship was the Choir Festival held in June, when it is only just to say that "a distinct and encouraging success" was a fair verdict on the proceedings, and ample cause for hearty congratulations was apparent.

At the Trustees' meeting in July, the following resolution was passed:—"The Trustees of the Wesleyan Methodist Church, Wimbledon, very sincerely regret the resignation of Mr. W. F. Freeman as choirmaster. They cannot but regret this as a distinct loss. They, however, are pleased to know he will still remain in connection with the church, and render valuable help from time to time. They desire to record their grateful and sincere appreciation of the musical ability, the devotion of his time, and his most generous contributions to the support and maintenance of the choir. It is most obvious to those who have been associated with the church during the last five years, that he has succeeded in raising the song of our church, and making it a distinct and most helpful part of worship. They desire to recognise also the service he has rendered in the special musical services he has organised, and that have had the most appreciative recognition by the musical authorities of the town."



MR. W. F. FREEMAN.

A subsequent talk with Mr. Freeman was instructive and interesting, and his ideas and methods may prove serviceable. Mr. Freeman's love of music found an outlet at a tender age, and ever since he was nine years of age he has been at work either as a chorister, organist, or choirmaster.

He is thorough in his beliefs, and thinks that a choirmaster should be head and shoulders above his choir in general musical knowledge. To fit himself for his own ideals, he has entered for examinations and read widely on all subjects referring to organ or choir work; indeed, his present "rest" from regular work is in order to be able to devote more time to the study of special subjects likely to fit him for greater usefulness in the future. He frequents the best concerts to see the conductors and hear singers and players. He studies the services of all sections of the Church, from the Roman Catholic cathedral to the Salvation Army barracks, and they have furnished "points" to our friend, whose cosmopolitan tastes enable him to glean good everywhere.

Mr. Freeman expressed his firm belief in the

spiritual co-partnership of minister and choir-master, who should lay himself out to "back up the sermon" rather than to put "show pieces" forward. A very effective means is to slip in some simple hymn that bears upon the subject of the sermon. He is a great believer in good congregational singing. The practice of secular music is judged to be of importance in training for lightness and expression—necessary adjuncts to which the use of sacred words do not lend themselves.

"Choir difficulties" are obviated by treating all alike and avoiding "parties."

Maintaining a friendly sympathy with local choirmasters is one of Mr. Freeman's strong points, and he has had large companies of singers from time to time for the festivals at the Crystal Palace. The London Sunday School Choir, the Tonic Sol-fa Association, Temperance and Co-operative Societies' concerts have been in turn supported—sometimes entailing three different rehearsals on one evening. This festival work is found to be helpful in keeping the choir together in a difficult portion of the season, and to furnish new recruits from time to time not otherwise easily obtainable.

The more public work of Mr. Freeman as organist to the Junior Festival of the London Sunday School Choir has brought him into contact with children all over the Metropolis. These meetings reveal at once the kindliness of heart of our friend, and he invariably receives an enthusiastic reception from the children. His accompaniments at the Crystal Palace are always in excellent taste, and help greatly in securing the best possible result from the company of juvenile songsters—five thousand strong.

The London Sunday School Choir Guild has also found a good friend in Mr. Freeman, who fills the necessary office of Treasurer.

Mr. Freeman's work at Worple Road is now in the capable hands of his late deputy—Mr. H. Robinson, who has a position not lightly to be esteemed, and he is certainly not likely to fail in maintaining the efficiency which is the present happy condition of the choir.

Any word regarding Mr. Freeman would be incomplete without a reference to his excellent wife, who is ever ready to assist in every possible way his work at home and in his larger sphere.

Hymns and Hymn Singing.

BY REV. JAMES FIELDHOUSE.



THE world began with music. When the foundations of the earth were laid "The morning stars sang together, and all the sons of God shouted for joy." And when the foundations of the new creation were laid the angelic host sang, "Glory to God in the highest, and on earth peace among men in whom He is well pleased."

Christianity was cradled in song. The heavenly choir sang at the infant Saviour's birth. The Holy Redeemer sang with His disciples just before He went forth to Gethsemane and the cross. And it was the wont of the early Christians to meet together before day-dawn to sing a hymn to Christ as God. "Psalms, hymns, and spiritual songs" have been called "the native language of Christianity." In his sacred Book the Christian is again and again called upon to rejoice, called upon to sing and make melody in his heart unto the Lord. Our own (Wesleyan) hymnary begins,

"O for a thousand tongues to sing
My great Redeemer's praise,
The glories of my God and King,
The triumphs of His grace."

And one of the popular lyrics of the day opens with

"I feel like singing all the time,
My tears are wiped away,
For Jesus is a Friend of mine,
I'll serve Him every day."

Our Christian religion is full of sweetness and light, of gladness and joy; its native air is the home of song.

The earliest Christian hymn that we have was written by Clement of Alexandria, who was born

about the year 155. "The use of hymns was introduced in the Western Church some time during the fourth century." As the Church grew in position and wealth it became dominated by stately form and elaborate ritual. And upon this the singing seems to have largely passed from the congregation to the choir. The people, instead of singing, were sung to, and this, not in simple strains of devotion, but, in more or less elaborate services. And for centuries the hymns written were but few. This was brought to an end at the Reformation. Then the people gained their religious rights.

It is worthy of note that hymn singing has ever attended the revival of religion. It was so in Luther's day. He preached the glorious Gospel, and made the doctrines of free grace known to the people until they felt the love of God in their hearts. And with the conscious experience of salvation they longed to declare what they felt to God in glowing song. Luther wrote them hymns, and the people at once took them up and filled Germany with their singing. So that the enemies of the Truth had to confess, "Luther has done us more harm by his songs than by his sermons." And Coleridge has said, "Luther did as much for the Reformation by his hymns as by his translation of the Bible."

It was so at the birth of Methodism. The preaching of a present, free, and full salvation brought new life into the souls of men, life that found its happiest expression in hymning thanks and praise to God. And those who preached the Word to them also wrote words for the music of their souls. And Methodism was fostered and extended by the glowing spiritual hymns of John and Charles Wesley.

It was so in what is called the Oxford Movement, that powerful revival of Anglican Church interest and life. In it the preaching of Pusey was not a greater force than the poetry of Keble. "The Tracts for the Times" did not do more than "The Christian Year," and "Hymns Ancient and Modern."

Hymns and Hymn-Writers.

The Church of Christ is now in possession of four hundred thousand hymns, written by five thousand poets. They are to be found in two hundred languages and dialects. German hymns are the most numerous. They embrace about one-fourth of the whole. British hymns come next. They number twenty-five thousand, a collection that would fill twenty good volumes. If these hymns were written out in a straight line, the line would reach from London to Brighton. If we were to sing these hymns in succession for six hours a day it would take us nearly a year to reach the last hymn. If we were to write them out for six hours a day, it would take us about a hundred weeks to do it.

Of these five thousand hymn writers there are "All sorts and conditions of men"; the cobbler and the schoolmaster, the essayist and the editor, the preacher and the doctor, the tradesman and the king, the Emperor and the Pope. At their head stands Charles Wesley, a position gained both by the quality of his hymns and by their number. He "appears to have written his first hymn during 1737." He found peace the following year, and after this his hymns often have a joyous tone. He wrote six thousand five hundred, a fourth of the whole British hymns. He must have written at the rate of five every fortnight for a period of fifty years. Amongst so great a number there are some the Church might spare without serious loss. But there are others whose loss would be an impoverishment of the whole Church of Christ. Some are sung in all sections of the Christian Church, and in all parts of the Christian world. No hymns have gained so great a place in the hymnaries of our own land. Some years ago a clergyman (the Rev. James King) examined fifty-two hymn books used in the Churches of England to find out what hymns were most used. He found four hymns were used in fifty-one out of the fifty-two hymn books; and of these four, one half were Charles Wesley's. In connection with the *Sunday at Home* magazine, a competition of lists of the most popular hundred hymns gave Charles Wesley the first place with seven hymns.

But Charles Wesley not only stands at the head of our hymn writers for the number and popularity of his hymns, but also for the quality and worth of them. Our greatest authority on hymns to-day is Dr. Julian, and he "thinks Charles Wesley the greatest hymn writer of all ages, in right of quality as well as quantity." Amongst his hymns we find those that have gained the highest praise of those competent to give a sound judgment. Thus Dr. Watts declared that Charles Wesley's hymn "Wrestling Jacob" was worth all the verses that he himself had written." And Dr. Watts is only second to

Charles Wesley. Archbishop Trench, a poet and an excellent judge of poetry, said "Charles Wesley wrote about the grandest hymn in the English language, 'Jacob Wrestling.'"

Of another hymn the Rev Henry Ward Beecher said, "I would rather have written that hymn of Wesley's, 'Jesu, Lover of my Soul, Let me to Thy bosom fly,' than to have the fame of all the kings that ever sat on the earth."

Most of our hymns have been written during the last two centuries. From the Reformation to the end of the seventeenth century, the Churches, for the most part, sang psalms and paraphrases, many of which were afflicted with a kind of poetic rheumatism, they were often stiff in their joints. Watts was the pioneer of modern hymn-writing. His gift showed itself in early life. His mother kept a boarding school, and "had a custom of offering a farthing for the best poetic composition from her scholars." One day this couplet was handed in:

"I write not for your farthing, but to try
How I your farthing writers can outvie."

This couplet gained the prize. Isaac Watts was its writer. After this we read that he wrote verses at the age of seven that surprised and delighted his parents. This, however, was an achievement that other boys of seven have accomplished, budding poets who did not in after years fulfil the prophecies that went before them. Watts, however, did fulfil his. He justified in after life the promise he so early gave. Being impressed as a youth with the poverty and tameness of what was sung in church, he gave himself to producing something more worthy the service and worship of God in His sanctuary.

Quaint Hymns.

Familiar as we are with hymns of the highest order, we little know the crude poetry that served for hymns two centuries ago. One almost marvels that some of the hymns then in use ever could have been sung with straight faces and sober feeling. As for producing the glow of devotional feeling, they seem incapable of it. It may be our ancestors lacked the sense of humour so highly developed in some of us. Imagine grave and godly seniors singing these words as worship:—

"Be Thou, O Lord, the Rider,
And we the little ass,
That to God's holy city
Together we may pass."

Or these, taken from a Moravian Passion hymn:—

"When in His blood I saw him swim,
A small drop I did get:
This glued Him to me, me to Him
The first time that we met."

Think of a Christian congregation devoutly singing this Litany to the Holy Spirit. (Horricks.)

"When the artless doctor sees
No one hope, but of his fees,
And his skill runs on the lees,
Sweet Spirit, comfort me.
When his potion and his pill,
His, or none, or little skill,
Meet for nothing but to kill,
Sweet Spirit, comfort me."

HUSH! GENTLE WIND.

Prize Part-Song for Four Voices (S.A.T.B.).

WORDS BY EDWARD OXENFORD.

Music by W. JOHN REYNOLDS.

(MUS.DOC., Lond., L.MUS., T.C.L.)

LONDON: "MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW. Price 2d.; Tonic Sol-fa, 1d.

SOPRANO. *mp* Hush! gentle wind, as thro' the groves you wan - der, *mf* Lest with your voice, tho' soft it

ALTO. *mp* Hush! gentle wind, as thro' the groves you wan - der, *mf* Lest with your voice, tho' soft it

TENOR. *mp* Hush! gentle wind, as thro' the groves you wan - der, *mf* Lest with your voice, your voice, tho' soft it

BASS. *mp* Hush! gentle wind, as thro' the groves you wan - der, *mf* Lest with your voice, tho' soft it

PIANO. *mp* *mf*

f be,..... *mf* My la - dy you a - wake. *mf* Hush!

f be, My la - dy, my *mf* la - dy you a - wake, *pp* My la - dy you a - wake. *mf* Hush!

f be, My la - dy, my *mf* la - dy you..... a - wake, *pp* My la - dy you a - wake! *mf* Hush!

f be, My la - dy, my *mf* la - dy you..... a - wake..... *pp* Hush!

f *mf* *pp* *mf*

* For practice only.

HUSH ! GENTLE WIND.

gen - tle wind, 'midst vine and o - le - an - der, Your balmy way on vel - vet wings, *p*

gen - tle wind, 'midst vine and o - le - an - der, Your balm - y way on vel - vet wings, Your *mp*

gen - tle wind, 'midst vine and o - le - an - der, Your balmy way on vel - vet wings, Your *p*

gen - tle wind, 'midst vine and o - le - an - der, Your balmy way on vel - vet wings, Your *mp*

Your balmy way on vel - vet wings, Un - til..... the morn - ing take,..... Un - *mp*

balm - y way on vel - vet wings, Un - til..... the morn - ing take, Un - til, un - *mp*

balm - y way on vel - vet wings, Un - til the morn - ing take, Un - til, un - *mp*

balm - y way on vel - vet wings, Un - til the morn - ing take, Un - til, un - *mp*

til the morn - ing take! Hush! hush! for my la - dy sleeps; *rall. cres. dim. p tempo. > pp cres. dim.*

til..... the morn - ing take! Hush! hush! for my la - dy sleeps; *rall. cres. dim. p tempo. > pp cres. dim.*

til..... the morn - ing take! Hush! hush! for my la - dy sleeps; *rall. cres. dim. p tempo. > pp cres. dim. mf dim.*

til the morn - ing take! Hush! hush! for my la - dy sleeps; Hush! for my *rall. cres. dim. p tempo. > pp cres. dim. mf dim.*

HUSH! GENTLE WIND.

cres. rall. dim. mp tempo. cres. dim.
Hush! for my la - dy sleeps; Soft, nightingale! your song so sweet and ten - der

pp cres. rall. dim. mp tempo. cres. dim. mf
Hush! for my la - dy sleeps; Soft, nightingale! your song so sweet and ten - der

pp cres. rall. dim. mp tempo. cres. dim. mf
Hush! for my la - dy sleeps! Soft, nightingale! your song so sweet and ten - der We love to

pp cres. rall. dim. mp tempo. cres. dim. mf
la - - dy sleeps; Soft, nightingale! your song so sweet and ten - - der

mf cres. f dim.
We love to hear at e - ven - tide,..... And through the calm and si - lent

mf cres. f dim.
We love to hear at e - ven - tide, And through, And through the calm and si - lent

mf cres. f dim.
hear, to hear at e - ven - tide, And through, And through the calm and si - lent

mf cres. f dim.
We love to hear at e - ven - tide, And through, And through the calm and si - lent

pp mf p f mp
night!..... Soft, night - in - gale! nor let your voice sur - rend - er

pp mf p f mp
night, the calm and silent night! Soft, night - in - gale! Nor let your voice sur - rend - er To

pp mf p f mp
night, the calm and silent night! Soft, night - in - gale! Nor let your voice sur - rend - er

pp mf p f mp
night!..... Soft, night - in - gale! Nor let your voice sur - rend - er

HUSH! GENTLE WIND.

mp To air its ful-lest har-mo-ny, *p* To air its ful-lest har-mo-ny, Whilst earth is
mp air its ful-lest har-mo-ny, *p* To air its ful-lest har-mo-ny, Whilst earth is
mp To air its ful-lest har-mo-ny, *p* To air its ful-lest har-mo-ny, Whilst earth is
mp To air its ful-lest har-mo-ny, *p* To air its ful-lest har-mo-ny, Whilst earth is

f 'reft of light!..... Whilst earth is 'reft of light! *mp rall.* *p*
f 'reft of light!..... Whilst earth, whilst earth..... is 'reft..... of light! *mp rall.* *p*
f 'reft of light! Whilst earth, whilst earth..... is 'reft..... of light! *mp rall.* *p*
f 'reft of light! Whilst earth, whilst earth is 'reft of light! *mp rall.* *p*

tempo. *pp cres.* *dim.* *cres. rall.* *dim.*
Soft, soft, for my la - dy sleeps! Soft, for my la - dy sleeps!
tempo. *pp cres.* *dim.* *pp rall.* *dim.*
Soft, soft, for my la - dy sleeps! Soft, for my la - dy sleeps!
tempo. *pp cres.* *dim.* *pp rall.* *dim.*
Soft, soft, for my la - dy sleeps! Soft, for my la - dy sleeps!
tempo. *pp cres.* *dim.* *pp rall.* *dim.*
Soft, soft, for my la - dy sleeps! Soft, for my la - dy sleeps!

tempo. *pp cres.* *dim.* *mf* *pp cres. rall.* *dim.*

HUSH! GENTLE WIND.

tempo. mf *cres.* *dim.* *mf*

Pale, sil-v'ry moon, and stars that brightly clus - - ter, Lest with your

tempo. mf *cres.* *dim.* *mf*

Pale, sil-v'ry moon, and stars that brightly clus - - ter, Lest with your

tempo. mf *cres.* *dim.* *mf*

Pale, sil-v'ry moon, and stars that brightly clus - - ter, Lest with your wealth, Lest

tempo. mf *cres.* *dim.* *mf*

Pale, sil-v'ry moon, and stars that brightly clus - - ter, Lest with your

tempo. mf *cres.* *dim.* *mf*

wealth, your wealth of ra - - - diance My la - - dy you..... a -

cres. *f* *dim.*

wealth, your wealth of ra - - - diance My la - - dy you..... a -

cres. *f* *dim.*

with your wealth of ra - - - diance My la - - dy you..... a -

cres. *f* *dim.*

wealth, your wealth of ra - - - diance My la - - dy you..... a -

cres. *f* *dim.*

pp *mf* *p* *f*

wake !..... Pale, sil-v'ry moon, we love your peer-less lus - tre ;

pp *mf* *p* *f* *mp*

wake ! My la-dy you a - wake ! Pale, sil-v'ry moon, we love your peer-less lus - tre ; Yet

pp *mf* *p* *f*

wake ! My la-dy you a - wake ! Pale, sil-v'ry moon, we love your peer-less lus - tre ;

pp *mf* *p* *f*

wake !..... Pale, sil-v'ry moon, we love your peer-less lus - tre ;

pp *mf* *p* *f* *mp*

HUSH ! GENTLE WIND.

mp Yet temper it with flee - cy clouds, *p* Yet tem - per it with flee - cy clouds *cres.* Un - til..... the

tem per it with flee - cy clouds, *mp* Yet tem - per it with flee - cy clouds *p* Un - til..... the

mp Yet temper it with flee - cy clouds, *p* Yet tem - per it with flee - cy clouds *cres.* Un - til the

mp Yet temper it with flee - cy clouds, *p* Yet tem - per it with flee - cy clouds *cres.* Un - til the

f dim. day - beams break !..... *mp rall.* un - til the day - beams break ! *p*

f dim. day - beams break !.... Un - til, *mp rall.* un - til..... the day - beams break ! *p*

f dim. day - beams break ! Un - til, *mp rall.* un - til..... the day - beams break ! *p*

f dim. day - beams break ! Un - til, *mp rall.* un - til the day - beams break ! *p*

f dim. day - beams break ! Un - til, *mp rall.* un - til the day - beams break ! *p*

tempo. *pp cres.* *dim.* Hush, hush ! for my la - dy sleeps ! *pp cres. rall.* *dim.* Hush ! for my la - dy sleeps !

tempo. *pp cres.* *dim.* Hush, hush ! for my la - dy sleeps ! *pp cres. rall.* *dim.* Hush ! for my la - dy sleeps !

tempo. *pp cres.* *dim.* Hush, hush ! for my la - dy sleeps ! *mf* *pp cres. rall.* *dim.* Hush ! for my la - dy sleeps !

tempo. *pp cres.* *dim.* Hush, hush ! for my la - dy sleeps ! Hush ! for my la - dy sleeps !

THE MINSTREL-BOY.

Arranged as a Part-Song

(For Soprano, Contralto, Tenor, and Bass)

By ARTHUR BERRIDGE.

LONDON: "MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW. Price 1d.; Tonic Sol-fa, 1d.

TREBLE.
ALTO.

mf Andante maestoso.

The min-strel-boy to the war is gone, In the ranks of death you'll find him; His

TENOR.
BASS.

mf Andante maestoso.

mf *p* *dim.* *pp* *mf*

ACCOMPT.
(*Ad lib.*)

mf *p* *dim.* *pp* *mf*

$\text{♩} = 92.$

fa - ther's sword he hath gird - ed on, And his wild harp slung be - hind him.

f *f*

mf *p* *rall.* *a tempo.*

"Land of song!" said the war-rior-bard, "Though all the world be - trays thee, One

mf *p* *rall.* *f a tempo.*

mf *p* *rall.* *f a tempo.*

HUSH! GENTLE WIND.

mp Yet temper it with flee-cy clouds, *p* Yet tem-per it with flee-cy clouds *cres.* Un - til..... the

tem per it with flee-cy clouds, *mp* Yet tem - per it with flee-cy clouds *cres.* Un - til..... the

mp Yet temper it with flee-cy clouds, *p* Yet tem - per it with flee-cy clouds *cres.* Un - til the

mp Yet temper it with flee-cy clouds, *p* Yet tem - per it with flee-cy clouds *cres.* Un - til the

f dim. day - beams break !..... *mp rall.* un - til the day - beams break ! *p*

f dim. day - beams break !.... Un - til, *mp rall.* un - til..... the day - beams break ! *p*

f dim. day - beams break ! Un - til, *mp rall.* un - til..... the day - beams break ! *p*

f dim. day - beams break ! Un - til, *mp rall.* un - til the day - beams break ! *p*

f dim. day - beams break ! Un - til, *mp rall.* un - til the day - beams break ! *p*

tempo. *pp cres.* *dim.* Hush, hush ! for my la - dy sleeps ! *pp cres. rall.* *dim.* Hush ! for my la - dy sleeps !

tempo. *pp cres.* *dim.* Hush, hush ! for my la - dy sleeps ! *pp cres. rall.* *dim.* Hush ! for my la - dy sleeps !

tempo. *pp cres.* *dim.* Hush, hush ! for my la - dy sleeps ! *mf* *pp cres. rall.* *dim.* Hush ! for my la - dy sleeps !

tempo. *pp cres.* *dim.* Hush, hush ! for my la - dy sleeps ! *mf* *pp cres. rall.* *dim.* Hush ! for my la - dy sleeps !

THE MINSTREL-BOY.

Arranged as a Part-Song

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TREBLE ALTO. *mf Andante maestoso.* *p* *dim.* *pp* *mf*

The min-strel-boy to the war is gone, In the ranks of death you'll find him; His

TENOR. BASS. *mf Andante maestoso.* *p* *dim.* *pp* *mf*

ACCOMPT. (Ad lib.). *mf* *p* *dim.* *pp* *mf*

J=92.

fa - ther's sword he hath gird - ed on, And his wild harp along be - hind him.

mf *p* *rall.* *a tempo.*

"Land of song!" said the war-rior-bard, "Though all the world be - trays thee, One

mf *p* *rall.* *a tempo.*

mf *p* *rall.* *a tempo.*

THREE FISHERS WENT SAILING.

WORDS BY CHAS. KINGSLEY.

Composed by JOHN HULLAH.

Arranged as a Part-Song for S.C.T.B. by ARTHUR BERRIDGE.

LONDON: "MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW. Price 1½d.; Tonic Sol-fa, 1d.

Andantino.

SOPRANO. *pp fz pp fz mf*

CONTRALTO. *(à bouche fermée.) pp fz pp fz mf*

TENOR. *(à bouche fermée.) pp fz pp fz mf*

BASS. *(à bouche fermée.) pp fz pp fz mf*

ACCOMPT. *(for Practice.)*
Andantino.
pp fz pp fz mf
♩ = 112.

Three fish - ers went sail - ing out

in - to the west, Out in - to the west as the sun went down; Each thought of the wo-man who

in - to the west, Out in - to the west as the sun went down; Each thought of the wo-man who

in - to the west, Out in - to the west as the sun went down; Each thought of the wo-man who

in - to the west, Out in - to the west as the sun went down; Each thought of the wo-man who



Such doggerel must have tried the poetic soul of Watts, and moved him to write something more worthy and more fitting for Christians to sing in the house of God. So it was not long before the hymns,

"When I survey the wondrous cross,"
"My God, the spring of all my joys," etc.,
"Come ye that love the Lord," etc.,

and others like them supplanted the childish verses of earlier writers. And never shall we know how much we owe to Watts for the brightening of our service of holy song.

Origin of Hymns.

Not a few of our hymns have had their origin in some incident in the life of the writer. One of the best known of Luther's hymns is that founded on the forty-sixth Psalm, and called by Frederick the Great "The Almighty's Grenadier March." It is supposed that he wrote it when on his way to the Diet of Worms. It is well known how one of his friends (Spalatin) tried to dissuade him from going, and how he replied, "If there were as many devils in Worms as there are tiles on the roofs I would go, and would not be afraid." The hymn was translated by Carlyle, and the third verse reads:—

"And were this world all devils o'er,
And watching to devour us,
We lay it not to heart so sore,
Not they can overpower us.
And let the prince of ill
Look grim as e'er he will,
He harms us not a whit:
For why? His doom is writ,
A word shall quickly slay him."

The hymn "Jesu, Lover of my Soul," has been said to have had its origin in the following incident. "John and Charles Wesley, with Richard Pilmoor, were one evening holding a twilight service on a common when they were attacked by a mob, and fled from its fury for their lives. The first place of refuge that they found was a hedgerow, behind which they hid. As night grew on the darkness enabled them to leave their retreat for a safer one at a distance. They found their way at last to a spring-house, where they waited for their pursuers to weary of seeking them. Here they struck a light with a flint stone, dusted their soiled garments, and, after quenching their thirst, bathed their hands and their faces in the water that bubbled from the spring. Then it was that Charles Wesley is said to have been inspired to write this wonderful hymn." This incident has been called in question, and another one given, but the one we have related best suits the whole imagery of the hymn.

There are some hymns that have a special interest for us by reason of their historic association. The hymn, "Behold the Saviour of mankind," etc., was written by the Rev. Samuel Wesley, rector of Epworth. It is supposed to have been written only a short time before the rectory was burnt down in 1700, for just after the fire the original manuscript, blown by the wind out of the rectory window was found partly burnt in the rectory garden. Thus was this hymn saved from the fire from which John

Wesley so providentially escaped, and, like him, escaped through a window.

The hymn, "Come, Holy Ghost, our souls inspire," etc., is, in its way, perhaps, the most remarkable hymn we have. It is a sacred lyric dignified by the most imposing earthly associations. It is sung at the creation of Popes, and at the coronation of monarchs. It is sung at the consecration of bishops, and at the ordination of ministers. It is sung on the greatest occasions of State, and on the occasion of a few meeting together to worship God in the wayside sanctuary. It is the grand voice of the inner unity of the universal Church. It is said to have been written by Pope Gregory, whose name is handed down to us in the legend of St. George and the Dragon, and who not only gave us this hymn, but sent Augustine and other missionaries to preach the Gospel of Christ to the people of this our land.

Hymn Singing.

And now as to the singing of these hymns. Having such poetic treasures we should give ourselves to making the happiest and highest use of them. The singing ought to be worthy of the hymns, and of the occasion when they are sung. And the tunes ought to be such as to admit of this. Hymns are married to music, "for better for worse, for richer for poorer." The purpose always intends it to be for the better. But here, as elsewhere, the purpose is not always realised. Hymn singing should be congregational, and the music should be arranged to this end. Melody, I would submit, ought to be considered even before harmony. Where one person will appreciate and profit by correct singing, twenty will do so by hearty singing. And should not the taste of the few be sacrificed for the good of the many? Mr. Wesley provided for Methodists, not only incomparable hymns, but excellent tunes. And he took very deep interest in the way in which the hymns were sung. He wrote out rules to be observed in his chapels, and these rules are as good to-day as when they were first made. Here are some of them:—

"Sing all."

"Sing lustily, and with a good courage. Beware of singing as if you were half-dead or half-sleep; but lift up your voice with strength."

"Sing modestly. Strive to unite your voices together so as to make one clear, melodious sound."

"Sing in time. Take care you sing not too slow. Sing all our tunes just as quick as we did at first."

"Above all, sing spiritually. Have an eye to God in every word you sing."

Though Mr. Wesley loved correct singing, he was willing to sacrifice this in favour of singing with the spirit. On one occasion he was much disturbed by a certain man who sang out of tune. Stopping, he said, "John, you are not singing in tune." The man stopped, but soon went on again, and again was out of tune. Once more Mr. Wesley said to him, "John, you are out of tune."

"Please sir," said the man, "I sing with my heart."

"Then sing on," was Mr. Wesley's reply.

The true end of hymns and of hymn singing is the soul expressing itself in devotion, the soul's ascent into the pure regions of God's presence. Our holy song should give expression to the sentiments of the soul, should lend wings to devotion, and exalt the spirit of man to the atmosphere of holy feeling and contemplation. And for this we must live sanctified

lives. We must live out the blessed teaching of the Scriptures. We must have an experience that the hymns can find a response in. Well was it said in the last Wesleyan Oecumenical Conference, "Methodism dies when Methodists do not sing their doctrine and their experience."—*Methodist Recorder*.

Concerning the Introduction of Amen at the End of Tunes.

BY J. R. GRIFFITHS, MUS.BAC.



HIS concise, old Hebrew word, Amen, is unique, inasmuch as each of its two syllables receives an equal amount of emphasis; and the word itself has passed into most languages in an untranslated form. Its use as a response dates from a very early period. Thus, at the end of each malediction in Deuteronomy (chap. xxvii. vs. 15-26), we read: "And all the people shall say Amen." And since the Christian era it has been adopted by all sections of the Christian Churches as a term of asseveration. It means, as probably every one knows, "So be it," a phrase that in the days of our forefathers used to be rendered, "So mote it be."

At first Amens were, of course *spoken*. But, in course of time, many religious congregations gradually adopted the custom of *singing* them. And this musical response came to be observed at the end of canticles, Gloria Patrias, and prayers in liturgical services. So far, however, as its use at the end of tunes is concerned, the custom is comparatively recent. Doubtless, it was observed at first without any *printed* forms being considered necessary to indicate its use. And, in a future article, we may refer to the beginning of this practice, and to the comments its introduction provoked. But in our present article we will confine our attention exclusively to the rise of *printed* Amens.

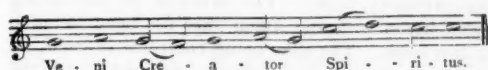
That we may the better understand the circumstances of the period when Amens to tunes first appeared, let us bear in mind that the singing of metrical psalms—a usage which was the outcome of the Reformation, and which at first was so zealously engaged in—had gradually dwindled into a performance so perfunctory, that by Wesley's time it had become devoid of all spiritual benefit whatsoever. Wesley and others perceived this, and, by means of wedding new hymns to some of the old standard tunes, as well as by bringing into existence tunes of a lighter type, succeeded in reanimating this portion of worship, and making it attractive as well as beneficial to the worshippers. In course of time, however, this impulse subsided, and by the early part of the last century the psalm and hymn-singing generally consisted, in the State churches, of a tune sung by charity children, and accompanied on the organ, the player upon which

introduced at will shakes and runs at the end of lines, as well as interludes between the verses! While in the Nonconformist Churches the growth of the lighter tunes had developed to such an extent that the sense of the words was often entirely obscured by the aimless repetitions which were indulged in. This went on till about 1840, when an earnest attempt on the part of some influential church musicians to revert to the stately psalm tunes of the past, and to some melodies associated with ancient Latin hymns, succeeded in arousing the attention of the authorities, both of State and Nonconformist Churches, and of obtaining a more decorous mode of conducting psalmody.

It was probably about the time of the revival last mentioned, that the habit of ending hymns with Amens first arose. So far as the writer's researches are concerned, he has certainly not found any printed Amens to tunes earlier than the middle of the fifth decade of the last century. None, for instance, are found in Redhead's "Church Music" (1840); nor in S. S. Wesley's "Selection of Psalm Tunes" (1842); nor in Hullah's "Psalter" (1843), the tunes in which were harmonised by Hullah and by various well-known church musicians; nor in Crotch's "Collection of Psalm Tunes" (1843); nor in the "Collection of Psalm and Hymn Tunes" (1844) edited by James Turle and Professor Taylor.

Thus far the negative. Now for the positive. Amens are found in books like Burns's "Sacred Harp" (1845-47), but such are not legitimate ones in the sense in which we use them. Thus in this work there are over a dozen instances in which Amen is inserted; but of these, some Amens *form a portion of the tune itself*, some conclude a Doxology or Thanksgiving, where the word chiefly in evidence is Hallelujah, while others conclude a tune of the repeating order, and in these latter cases there are sometimes two, and even three, Amens in succession. The first genuine Amens to tunes which the writer has up to the present seen, are contained in two books published in 1849. The first of these is "Cantica Sacra, or Gregorian Music," edited by J. B. Benz, and contains, in addition to other service music, 27 hymns. Each of these hymns (Latin words) has its accompanying tune, and at the end of every tune is printed an Amen, harmonised for four voices. No. 10 is the

famous Whit Sunday tune, "Veni Creator Spiritus" (the only tune, by the way, which was accorded a place in the Coronation service arranged for June last.



and this has for its Amen the following :

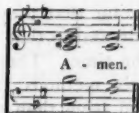


The second of these two books of 1849 is J. M. Capes' "Catholic Hymn Tunes and Litanies," and this short selection of 48 pages contains but one Amen. This, however, is interesting, as it is attached to the tune just quoted, viz., "Veni Creator," and has the direction affixed, "After last verse," thus :



Another interesting feature to notice is that whereas in Benz's book this tune was unbarred, and minus a time signature, it is here barred, and with the time signature $\frac{3}{4}$. As exception was recently taken by a newspaper correspondent to Sir Frederick Bridge barring this tune for the Coronation service in this way, it may be observed that Sir Frederick had at least a fairly old example from which to copy. The words given in Capes' are both in English and in Latin.

The next book we have for quotation is "Easy Hymn Tunes" (1851), published by Burns and Lambert, and this contains two Amens. One of these is to the tune "Veni Creator" (p. 40), which is here printed in B \flat , and barred in $\frac{3}{4}$ time, and set to English words only. The following is the Amen :



The year 1852, however, is an all-important year to us, for in this we get two distinctive important hymnals, each of which has Amens regularly inserted at the end of tunes. The first of these is Thomas Helmore's "Accompanying Harmonies to the Hymnal Noted," where we find the direction, "After the last verse," superadded to most of the Amens. The second is Blew and Gauntlett's "Church Hymn and Tune Book," where at the end of the festal hymns for Ascension and Whitsuntide

(which precede the other hymns) we have Alleluias; and at the end of the following hymns Amens. Yet another book of 1852 (but a much smaller one) is "A Collection of Easy Litanies, Hymn Tunes, etc.," and in this we find Amens attached to several, though not to all, tunes.

From 1852 onwards it is most interesting to note the gradual adoption of the Amen. The year 1853 provides us with Richard Redhead's "Church Hymn Tunes," where we find Amens to most of the tunes. Attached to the Amen of the first tune is an asterisk, and a corresponding footnote: "*After the last verse." This same year (1853) also furnishes us with probably the earliest Nonconformist collection in which we find an Amen at the end of a tune, viz. (to quote the title page), "A Selection of Chants, Psalm Tunes, and Chorales, compiled by W. S. Adams, as an Appendix to the Tune Book used at Bloomsbury Chapel." This little book, "published by the Deacons" of the chapel, had an Amen at the end of tune No. 25, a tune called "Ancient Hymn Tune," and "Adapted and harmonised by C. C. Spencer." The last three tunes in the book (Nos. 31-33) are Latin melodies, at the end of each of which also is a printed Amen. Of these Nos. 25 and 31 have the explanatory direction, "After the last verse." In 1857 appeared Chope's "Congregational Hymn and Tune Book," with Amens regularly inserted at the end of each tune. Several tunes in E. H. Thorne's "Selection" (1858) have Amens. And, of course, "Hymns Ancient and Modern" (1861), where they are inserted throughout. In "Psalms and Hymns" (1863), edited by James Turle for the "Society for Promoting Christian Knowledge," we find Amens to the *Hymn-tunes*, but *not to the Psalm-tunes*. Amens are also found in J. Grey's "Hymnal for Use in the English Church" (1866), and in Brown Borthwick's "Supplemental Hymn and Tune Book" (1867). In Bickersteth's "Hymnal Companion" (1870) we notice in the preface the following remark: "The difficult question of closing hymns with Amens is discussed in the Introduction to the Annotated Edition. . . . For the convenience of those who adopt it, the musical accompaniment of the Amen is appended to almost all the tunes."

Now, let us notice a few Free Church Hymnals which have adopted Amens to tunes. In the enlarged edition of the "Congregational Psalmist" (1875) there are Amens to the tunes 384 to 500 inclusive, as well as to a few isolated tunes in the earlier part of the book, and Dr. Allon has the following remark anent them in the preface: "Diversity of opinion prevails about the use of the 'Amen' at the end of hymns. Intrinsically, as a simple affirmation of assent, it must be as congruous as at the end of a prayer. There are few hymns so destitute of pious expression and aspiration as to make such assent unsuitable. It is matter of simple option. I have thought it best to provide it for those who prefer to use it; others can omit it." In the "Free Church Hymn Book" (1882), published "by authority of the General Assembly of the Free Church of Scotland," we have 387 hymns, only 23 of which have Amens attached. As these Amens

are added to old as well as to modern tunes, and without any special reason being observable, it is difficult to understand whether their admission was due to an oversight, or whether this was one way of introducing the thin edge of the wedge. "Church Praise" (1883) has Amens to the end of hymns, but not to the Metrical Psalms. The "Congregational Hymnal" (1887) has Amens throughout, and so have the "Church Hymnary" (1898), and the "Baptist Church Hymnal" (1900).

Having thus given a brief list of the representative books which have adopted the Amen, it may not be without interest to mention a few well-known hymnals which held out against it. Thus we do not find any in Havergal's "Old Church Psalmody" (1854); nor in the 1857, 1859, 1861, and 1864 edi-

tions of Mercer's "Church Psalter and Hymn Book"; nor in H. Parr's "Church of England Psalmody" (editions for 1863 and 1872). In Alford's "Year of Praise" (1867) we find the following prefatory note: "The practice of concluding every hymn with an 'Amen' has not been followed in this book. The tune being complete in itself, no such termination is musically required; and the sense of the concluding verse not always admitting of the addition, incongruities are frequently produced by it."

This survey is necessarily a limited one; but probably it will serve to give the reader an idea of the rise of the Amen which, to-day, is such a common feature of tunes whether sung in Established or Free Churches.

On Conducting.

[A Paper read by Mr. GEORGE HALFORD, Mus. B., before the Northern members of the R.C.O., at Manchester.]



HAVE to address you this afternoon upon the Subject of Conducting. Since you have chosen this subject yourselves, you evidently regard it as an important one; if this be so, I may say at the outset that I entirely agree with you. Now, since we are agreed upon the importance of conducting, let us examine the conductor, and find out, if possible, what kind of material he is made of. If I ask any man I meet in the street whether he can tell me what a musical conductor is, his answer will be, Oh! he's the man who waves the stick at the annual Christmas performance of "The Messiah." If I look at the posters which adorn the walls of the great towns in England, advertising a party of touring royalty-ballad singers, I find their pianoforte accompanist dignified by the style of "Conductor." If I turn to Grove's Dictionary of Music, and look up the word "Conductor," I find that he is a man who corrects the band parts, forsooth, one who stands in front of the orchestra beating time with a bâton, one whose duty it is to study the full score, but one, moreover, who is allowed to have what is termed a "Conductor's part," a substitute for a full score, in which the parts are condensed into two staves. (I imagine this is most useful to some people.)

I am not satisfied, however, with these definitions, and in despair I journey to the Universities, and inquire for an orchestral conductor. I am informed by the professors of music there that never has any conductor passed through their hands, and, indeed, in their official capacity, they do not even know such a person, but I argue with these learned professors, and say that a conductor is an artist, and surely the Universities possess a few in their list of graduates. I am met with the reply that University degrees are not granted to artists, merely to scientists.

I go to our great music schools only to find that

"Conducting" is not in the lists of subjects taught, and I can only imagine that the opportunities afforded by these schools of handling a chorus, or an orchestra, or both, are so few, that when they do occur, the professors themselves are anxious to gain a little experience, while the student (the embryo conductor) sits looking wistfully on. Up to the present time, then, I have been singularly unfortunate in my endeavours to find out anything concerning the true conductor, the most important of all musical artists, the man who, next to the composer, stands quite alone, quite on the highest pedestal of all interpretative artists, out of reach of, and unapproachable by, the hosts of pianists, violinists, organists, and other artists.

This conductor is an executant who plays on the most intricate instrument yet devised, and whose human instrument obeys his every look or gesture. England can claim very few such men; they can be counted quite easily on the fingers of one hand. Of course we have plenty of men who, as Grove says in his Dictionary, stand in front of the orchestra, once or twice a year, or it may be at a so-called festival once in three years, and beat time with a bâton, vainly imagining that they are playing on the band, and little dreaming that the band is playing with them all the time. These men are not conductors, and their methods cannot be called conducting. It would seem then that since the art of conducting is not taught in our schools, and we have so few conductors, in the highest sense of the word, in England, that conductors are born, not made, but it is not so. Conductors are a non-descript kind of animal, partly born and partly made, and in their babyhood they are entirely without the faculty of knowing whether they are, to use a vulgarism, quite "all there." There is never a specimen all *born*, and never one all *made*, and before he arrives at the state of manhood he resembles in every respect the sham conductor (the

spurious article) just described. Now I have done with the sham conductor. The genuine article is not only in existence, but, I quite believe, gentlemen, he is amongst my audience this afternoon, at least I will suppose him to be, so I hope you will have a little patience, and follow me while I trace his growth and gradual development through, at least, one of the channels by which he can steer himself from (what he, in his youthful ignorance, supposes himself to be) an insignificant, struggling, ordinary musician to an important orchestral conductor. Let us imagine a country town. The long winter nights are approaching, and the inhabitants are desirous of forming a choral society. They choose a committee, who, in their turn, cast about for an adviser and general head, whom they call a "Conductor."

The number of applications for the post from resident amateurs is so appallingly great that they deem it necessary under the circumstances to invite the local professional musician, who is probably the church organist, to accept the office of conductor, and, needless to say, although, of course, being a musician, he is naturally of a very retiring disposition, he undertakes the duties and responsibilities connected with the post. This is the man whose career we are about to follow, and to whom I shall find it necessary to give some sound advice. He it is who has accepted the great responsibility of conducting the newly-formed choral society, and what in the name of fate does he know about conducting? He has, it is true, undergone, without blemish, most, if not all, of the tortures that only the learned examiners at our many diploma-distributing institutions know how to inflict. He has, as a reward, possibly, all the letters in the alphabet arranged in various orders after his name. He is, moreover, a graduate in music at one of the Universities, or he may have been a student at one of our metropolitan schools of music; what of that? he was never, alas! taught to conduct. How can he proceed? The committee of his new society by this time having obtained the services of an honorary conductor, will engage a paid secretary. This will not disturb his peace of mind at all, because, young as he is, he has already found out that the British public are averse to paying much for music, unless it be to someone with a foreign name, and moreover, secretaries usually understand their business, while he at present does not know his. The evening will now have arrived when it will be his duty to test the voices and reading capabilities of the applicants for places in his chorus, and on the outset of his career he will be met by one of his chief difficulties, since it is not so much musical knowledge as tact that is needed on such occasions. Supposing there to be accommodation for a choir of eighty voices, and one hundred applications have been received by the secretary. In testing the candidates he must be entirely guided by circumstances; it would be absurd, for instance, to adopt the same standard for everyone irrespective of voice, for you will probably find the best readers amongst the sopranos and basses, and the worst among the

tenors, therefore the proportion of your choir would come out somewhat like this; forty sopranos, fifteen altos, one tenor, and twenty-four basses. It will be wiser first to determine how many of each voice can be drawn from the total number of applicants so as to make a well-balanced choir of eighty voices.

Out of one hundred applicants there will probably be forty sopranos, twenty-five altos, fifteen tenors, and twenty basses. Begin first with the tenors, and so arrange the sight-reading test that at least twelve of their number are accepted; proceed in the same way with the other voices in order to get the proportion of the choir as follows:—thirty sopranos, twenty altos, twelve tenors, and eighteen basses.

Beyond arranging the sight-reading tests in degrees of difficulty to suit the capacity of the various voices, the conductor must show no favouritism. Every person should go through the same test, great tact will be required from the conductor in dealing with the unsuccessful candidates, and, if, for instance, his vicar's wife comes up for trial, and is found to be a hopeless failure, I would advise the conductor-organist to break it to her gently, and so soften off the edges of his decision. Of course, there are societies where all applicants are received with open arms, irrespective of voice or skill in reading, but these are not of the best; indeed, they might, perhaps, be termed singing classes rather than choral societies.

The choice of works to be performed should, I think, ultimately rest with the conductor, and in making his selection he should avoid anything which is not of high merit. He should not in a weak moment be persuaded into introducing anything of a comic character into his programmes. A part-song or glee might, perhaps, be taken into rehearsal, together with a short work. I should not recommend madrigals for a young society, for they are the most difficult of any music of the part-song order, and require to be sung with the utmost finish, and, always unaccompanied, they are eminently suitable for a well-balanced and perfectly-trained choir, but it would be futile for a newly organised and inexperienced body of voices to attempt them; the larger works of J. S. Bach are also beyond the scope of any but first-class choral bodies. Unfortunately, there is a dearth of good secular choral works as compared with those of a sacred character. I therefore mention a few good works that may not be known to all: Gade's "Spring Message," Hillier's "Song of Victory," Brahms' "Song of Destiny," Goetz' "Noënia," Stanford's "Phaëdra's Crochore," "Ode on St. Cecilia's Day," Parry; "The Black Knight," Elgar; "The Banner of St. George," Elgar; "Ode to the Passions," Cowen.

(To be continued.)

LADY (to shopman in music department): "Have you got 'The Lost Chord'?"

Shopman: "No, madam, but I have 'A Little Piece of String.'"

Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. H. Akeroyd.

METROPOLITAN.

KENTISH TOWN.—A couple of very popular young people were married at the Congregational Church on the 30th of June, viz., Miss Kitty Brooker and Mr. Harry Sabin, who have been very earnest and devoted workers in the C. E. Society and in the Sunday school for many years. Mr. Sabin is an organist of considerable ability, and has trained the Sunday School choir to such a degree of perfection as to take the first prize in the competitions held every year by the N. W. Auxiliary of the Sunday School Union. While the friends and well-wishers of the couple were assembling, Mr. Arthur Berridge, of Highbury Hill Church, played a selection of music on the three manual organ. The programme included Salome's "Offertoire in D♭," some pieces by Chas. Collin, Wagner's "March from Tannhauser," and the bridal music from Lohengrin, finishing with the Bridal March just as the bride entered the church. The ceremony was conducted by Rev. D. W. Vaughan, M.A. The service included two hymns "O Perfect Love," and "O Love Divine and Golden," and a solo—"The Banner of Love"—by a senior member of Mr. Sabin's Sunday school choir, Miss Jessie Irvine. The happy pair were the recipients of some eighty presents, including gifts from the C. E. Society, the Sunday school, and the Sunday school choir.

PROVINCIAL.

BISHOPTON, BRISTOL.—A new organ has been opened in the U.M.F. Church at a cost of £500. Sir Michael Hicks-Beach was a subscriber to the fund.

KINGSTON.—A concert arranged by the choir of the Congregational Church, in behalf of the funds of the Kingston Victoria Hospital, was given in the Canbury Gardens on Monday evening, July 14th, and proved a great success. Mr. George Eaton Hart was in command of the choir, who occupied the kiosk in the Gardens, and rendered several choruses and part-songs in good style. A start was made with Handel's famous Coronation Anthem, "Zadock the Priest"; the choir entered into the performance of the chorus with such spirit that little fault could be found with its interpretation. The part-song, "Good-night, thou glorious sun," was delightfully sung, and the choir also distinguished themselves in Gounod's expressive composition, "O Divine Redeemer," which is more often heard as a solo. Each of the remaining concerted numbers received fitting treatment. They comprised the anthem, "Praise the Lord" (Darnton); chorus, "Achieved is the glorious work," from Haydn's "Creation"; a choral fantasia; and the part-songs, "It was a lover" (Bridge), "O my love is like the red, red rose" (Cornwall), "Hush, gentle wind," and "The silent land" (Gaul). The soloists were Mr. Samuel Masters, and his accomplished wife, Madame Marion Perrott, both of whom were accorded a rousing ovation upon stepping to the front. Mr. Masters first gave Capel's charming song, "Love, could I only tell thee," and was compelled to respond with an encore. Later he was heard in the ever popular "Come into the garden, Maud," a singularly appropriate song,

which, sung in Mr. Masters' fullest and richest tones, rang out true and clear on the still evening air, and fell gratefully upon the ear. Madame Perrott had the ear of her audience while singing "The Children's Home" (Cowen), and the now oft heard "O dry those tears," and the company around would not be denied an encore after the first-named song. Two capitally played cornet solos were given by Mr. C. Rodwell. Miss A. Harty was at the organ, and Master H. Wellard at the piano. Madame Perrott was her husband's accompanist.

LLANDUDNO.—A new organ has been presented to Christ Church (Congregational) by Miss Barker in memory of her brother, Mr. Thomas Barker, J.P.

NORMANTON.—At the Wesleyan Chapel, Normanton (Yorkshire), on Sunday, June 15th, the second visit of Mr. J. A. Meale, F.R.C.O., the gifted young organist of the Selby Wesleyan Church, was a rich musical treat. Mr. Meale gave a recital on the organ shortly after the opening in December last, and since then has obtained the Fellowship degree of the R.C.O. Notwithstanding a very heavy downpour of rain at the time of the recital there was a large audience on the 15th, Mr. Meale's previous recital still lingering pleasantly in the memory. The organ comprises two manuals, with twenty-six stops, and these were manipulated with beautiful taste, and the utmost skill. The programme was a well chosen one, and admirably served to bring out all the capabilities of the instrument. The recital opened with a very spirited and attractive march by Wely, which was followed by a charming gavotte by Lemare. Bach's Toccata and Fugue in D minor were delightfully played, the solemn grandeur and dignity of the work being most effectively displayed. Braga's Serenata was an acceptable contrast, and the prelude to "Lohengrin" had a very fine rendering. "A Storm Idylle" (No. 2), by Weigand, was a beautiful descriptive work, representative of the calm of nature, the song of birds, pastorale, Swiss shepherds with pipes, a village nuptial festival, interrupted by a storm, prayer that the storm might cease, and "Te Deum" in thanksgiving. The thunder passages were most realistic and striking, and the performance was all the more creditable in that this representation is left to the imagination and ability of the organist. A pastorale in F sharp major (Townshend Dreffield) preceded Percy Godfrey's Coronation Prize March, which concluded the recital. Songs were interspersed by Miss Fordham, of Wakefield. Mr. Meale also presided at the organ at the morning and evening service, and at the latter gave his own arrangement with variations of the Sicilian Mariner's Hymn, which strikingly displayed the organist's ability as a composer.

STAINLAND, NEAR HALIFAX.—On Sunday, June 29th, the anniversary of the Wesleyan Sunday School was held. The preacher at the morning and evening services was Rev. H. H. Gower, of Huddersfield. In the afternoon Mr. Hobley, of Elland, addressed the young people on King Edward. Special hymns and anthems were rendered at each service, under the conductorship of Mr. Herbert Sykes. Mr. E. Sugden presided at the organ. The morning and evening anthem was "Then Round

About the Starry Throne" (Handel); afternoon, "O Praise the Lord of Heaven" (J. Christopher Marks); soprano solo, Miss Balmforth; bass solo, Mr. Harry Shaw. At the evening service, "Hark, Hark, My Soul" (Shelley) was rendered by the choir only. Collections at each service in aid of the school funds.

TUNBRIDGE WELLS.—In connection with the opening of the new organ at the Primitive Methodist Church, a successful recital was given by Mr. Percy Prior, organist of Emmanuel Church, on Sunday, July 13th. The programme included selections from the works of Mendelssohn, Gounod, Handel, Wely, Batiste, and other modern composers, and the merits of the new instrument were shown to considerable advantage.

Nonconformist Church Organs.

EMMANUEL CONGREGATIONAL CHURCH
BARRY ROAD, DULWICH, S.E.

Built by Messrs. Norman and Beard, Ltd., of Norwich and London, Organ Builders by Royal Appointment to His Majesty the King.

Great Organ.

CC to A, 58 Notes.

- | | | | |
|---|--------------|----------|-----------|
| 1. Bourdon (24 notes borrowed from Pedal) | Wood & Metal | 16 ft. | 34 pipes. |
| 2. Open Diapason | .. Metal | .. 8 ft. | 58 " |
| 3. Wald Flute | .. Wood | .. 8 " | 58 " |
| 4. Harmonic Flute | .. Metal | .. 4 " | 58 " |
| 5. Principal | .. Metal | .. 4 " | 58 " |
| 6. Spare Slide for Flautina | Metal | .. 2 " | |
| 7. Spare Slide for Trumpet | Metal | .. 3 " | |

Swell Organ.

CC to A, 58 Notes.

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|-------------------|-----------------|--------|-----------|
| 8. Open Diapason | Wood & Metal | .. 8 " | 58 pipes. |
| 9. Rohr Flute | .. Wood | .. 8 " | 58 " |
| 10. Gemshorn | .. Metal | .. 4 " | 58 " |
| 11. Salicional | .. Wood & Metal | .. 8 " | 58 " |
| 12. Voix Célestes | .. Metal | .. 8 " | 46 " |
| 13. Cornopean | .. Metal | .. 8 " | 58 " |
| 14. Oboe | .. Metal | .. 8 " | 58 " |

Choir Organ.

CC to A, 58 Notes.

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|--|--------------|----------|------------|
| 15. Dulciana | .. Metal | .. 8 ft. | 58 pi. es. |
| 16. Lieblich Gedeckt | Wood & Metal | 8 " | 58 " |
| 17. Spare Slide for Suabe Flute | Metal | | |
| 18. Spare Slide for Clarinet to B flat | .. Metal | .. 8 " | |

Pedal Organ.

CCC to F, 30 Notes.

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|-------------------------|---------|-------------------|
| 19. Space for Open Bass | .. | .. 16 ft |
| 20. Bourdon | .. Wood | .. 16 " 30 pipes. |
| 21. Bass Flute | .. Wood | .. 8 " 12 " |

Couplers.

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|---------------------|---------------------|
| 22. Choir to Pedal. | 25. Swell to Choir. |
| 23. Great to Pedal. | 26. Swell to Great. |
| 24. Swell to Pedal. | |

Accessories.

- | | |
|--------------------------------------|--|
| 3 Composition Pedals to Great. | |
| 3 " " " " " Swell. | |
| 3 Balanced Swell Pedal. | |
| Tubular-pneumatic action throughout. | |

Recital Programmes.

LONDON—KING'S WEIGH HOUSE, GROSVENOR SQUARE.—Recital by Mr. W. Wolstenholme, Mus. Bac. Oxon., on June 21st. Programme:—
Sonata in F (Wolstenholme).
Chant Nuptiale (Dubois).
Overture, "Tannhäuser" (Wagner).
Viola Solo (Romanza, Allegretto (Viola, Mr. Lionel Tertis) (Wolstenholme).
Prelude and Fugue in G (Bach).
Salut d'Amour (Elgar).
Grand Chœur in D (Guilmant).

KING'S WEIGH HOUSE, GROSVENOR SQUARE.—
Recital by Mr. W. Wolstenholme, Mus. Bac. Oxon., on July 5th. Programme:—
Sonata, Op. 65, No. 5 (Chorale, Andante, Allegro Con Brio) (Mendelssohn).
Meditation in E flat (Faulkes).
Military March, "Pomp and Circumstance," No. 1 (Elgar).
Melody in B flat, Minuet and Trio (Wolstenholme).
Improvisation.
Invocation in B flat (Guilmant).
Grand Chœur in A (Salomé).

KING'S WEIGH HOUSE, GROSVENOR SQUARE.—
Recital by Mr. W. Wolstenholme, Mus. Bac. Oxon., on July 12th. Programme:—
Fantasia and Fugue in G minor (Bach).
Serenata in A, Concert Overture in F (Wolstenholme).
"Thou art passing hence" (Mr. John W. Dear) (Sullivan).
Entracte and Scherzo from "Rosamunde" (Schubert).
Prelude in A flat, "A little fancy" (Campbell).
Finale in D (Lemmens).

WANDSWORTH — EAST HILL CONGREGATIONAL CHURCH.—Recital by Mr. Edwin H. Lemare (Organist and Director of Music at the Carnegie Institute, Pittsburg, U.S.A.), at the opening of new organ, on June 23rd. Programme:—
Overture, "In Memoriam" (Sullivan).
Intermezzos, Op. 116, No. 4, Op. 116, No. 6 (Brahms).
"Good Friday" Music, "Parsifal" (Wagner).
Prelude and Fugue, D major (Bach).
Contemplation Berceuse (Lemare).
Etude Symphonique (Bossi).
Improvisation.
Marche Cortège (Gounod).

BRUNTSFIELD U.F. CHURCH.—Recital by Mr. Alfred Hollins at the opening of the organ (built by Messrs. Norman and Beard) on June 30th. Programme:—
Sonata No. 1 (Mendelssohn).
Cantilene (Faulkes).
(a) Andante from 4th Sonata; (b) Fugue in G (Bach).
Pastorale (Whiting).
Scherzo (Turner).
Improvisation.
Nocturne (Hollins).
Overture, "Oberon" (Weber).

Accidentals.

THE witty rector of a parish was giving a Sunday afternoon address to children recently, and in the course of his remarks took the opportunity to wipe out an old score against the organist and the choir-boys.

Speaking of the comparative value of gold, silver, brass, wood, etc., he said that these various substances had their counterpart in the Church.

"The bishops," said he impressively, "are the gold; the clergy are the silver; the organist is as sounding brass, and—" turning fiercely to the choir—"the choirboys are the wood!"

A MINISTER intimated that "So and So will preach here next Sunday," and then asked the congregation to join in singing "Lord, bless and pity us."

MRS. DOOLAN: "Only think, Mrs. Grogan, that great Pianipounder has practised so hard at the pianny for the lasht six months that he has paralysed two fingers."

Mrs. Grogan: "Begorrah, that's nothing, Mrs. Doolan. Me daughter, Mary Ann, has practised so hard for the lasht six months that she's paralysed two piannies."

A WELL-KNOWN musician relates an experience of his as a teacher.

One day a lady, somewhat advanced in years, came to make arrangements for taking private lessons in singing. At the end of the second lesson the teacher felt constrained to tell her that her ear was not true. She received the remark very coolly, and at the next lesson sang as badly as she had done on the previous occasion.

"I am afraid," said Mr. E.—, "that you can never learn to sing in tune."

"Oh, it doesn't matter!" was the reply.

"Doesn't matter?" said the astonished teacher.

"No," said the pupil. "I don't care anything about music, but my doctor said that singing would be the best thing for my dyspepsia, and so I decided to take lessons."

THE following account is given of a "musical reading of the Thirty-nine Articles," which an eccentric clergyman is reported to have announced for the Sunday on which he made his first appearance in a new parish. The congregation mustered in quite respectable numbers to attend the service, which was carried out as follows:—The vicar began by giving out the hymn, "Oh, for a faith that will not shrink!" and when this had been sung he read the first thirteen Articles. He then gave out the second hymn, "Art thou weary, art thou languid?" on which followed thirteen more Articles; and then the third hymn, "Christian, seek not yet repose." Then came the last thirteen Articles, and the concluding hymn, "Now the labourer's task is o'er."

A: "I tell you what; you should hear the opera in our town; our tenor attains to such a fabulously high pitch that he can only be heard in the top gallery."

B.: "Tut, tut, that is nothing. Our second bass has such a deep voice that he has to start singing thirty-two beats beforehand to enable the tone to reach the surface at the right moment."

A CHOIR in the North was preparing an anthem, "Consider the Lilies," for the first Sunday in September, to welcome the new superintendent minister. The week preceding the auspicious Sunday, as they were practising, and came to the words "Solomon, in all his glory, was not arrayed like one of these," they stopped, amused—the new superintendent was named Solomon. So they had to find another anthem, that was not quite so personal.

New Music.

MUSICAL JOURNAL OFFICE, 29, PATERNOSTER ROW, E.C.

Saviour, Breathe an Evening Blessing. Duet for soprano and tenor. By Arthur G. Colborn. 3s.—A very appropriate setting of this favourite hymn. It is well suited either for church or home use, and will be a welcome addition to the none-too-plentiful stock of good sacred duets.

W. REEVES, 83, CHARING CROSS ROAD.

Musical Analysis. By Henry C. Banister.—This is a most useful handbook for students, especially those preparing for an examination. Much information is given, and the musical illustrations add not a little to the interest.

Staccato Notes.

THE death of Mr. Thomas Chappell, at the age of eighty-three, occurred recently. He founded the "Monday Pops."

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Accidentals.

THE witty rector of a parish was giving a Sunday afternoon address to children recently, and in the course of his remarks took the opportunity to wipe out an old score against the organist and the choir-boys.

Speaking of the comparative value of gold, silver, brass, wood, etc., he said that these various substances had their counterpart in the Church.

"The bishops," said he impressively, "are the gold; the clergy are the silver; the organist is as sounding brass, and—" turning fiercely to the choir—"the choirboys are the wood!"

A MINISTER intimated that "So and So will preach here next Sunday," and then asked the congregation to join in singing "Lord, bless and pity us."

MRS. DOOLAN: "Only think, Mrs. Grogan, that great Pianipounder has practised so hard at the pianny for the lasht six months that he has paralysed two fingers."

Mrs. Grogan: "Begorra, that's nothing, Mrs. Doolan. Me daughter, Mary Ann, has practised so hard for the lasht six months that she's paralysed two piannies."

A WELL-KNOWN musician relates an experience of his as a teacher.

One day a lady, somewhat advanced in years, came to make arrangements for taking private lessons in singing. At the end of the second lesson the teacher felt constrained to tell her that her ear was not true. She received the remark very coolly, and at the next lesson sang as badly as she had done on the previous occasion.

"I am afraid," said Mr. E.—, "that you can never learn to sing in tune."

"Oh, it doesn't matter!" was the reply.

"Doesn't matter?" said the astonished teacher.

"No," said the pupil. "I don't care anything about music, but my doctor said that singing would be the best thing for my dyspepsia, and so I decided to take lessons."

THE following account is given of a "musical reading of the Thirty-nine Articles," which an eccentric clergyman is reported to have announced for the Sunday on which he made his first appearance in a new parish. The congregation mustered in quite respectable numbers to attend the service, which was carried out as follows:—The vicar began by giving out the hymn, "Oh, for a faith that will not shrink!" and when this had been sung he read the first thirteen Articles. He then gave out the second hymn, "Art thou weary, art thou languid?" on which followed thirteen more Articles; and then the third hymn, "Christian, seek not yet repose." Then came the last thirteen Articles, and the concluding hymn, "Now the labourer's task is o'er."

A: "I tell you what; you should hear the opera in our town; our tenor attains to such a fabulously high pitch that he can only be heard in the top gallery."

B: "Tut, tut, that is nothing. Our second bass has such a deep voice that he has to start singing thirty-two beats beforehand to enable the tone to reach the surface at the right moment."

A CHOIR in the North was preparing an anthem, "Consider the Lilies," for the first Sunday in September, to welcome the new superintendent minister. The week preceding the auspicious Sunday, as they were practising, and came to the words "Solomon, in all his glory, was not arrayed like one of these," they stopped, amused—the new superintendent was named Solomon. So they had to find another anthem, that was not quite so personal.

New Music.

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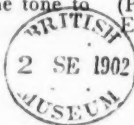
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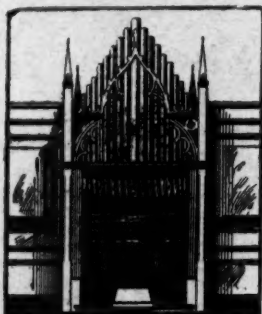
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